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exponent of the highest class of sacred music. The well-known air, "Waft her, angels," was a genuine success; and the audience would scarcely rest contented with his mere acknowledgment of the overwhelming applause with which he was greeted. Herr Carl Stepan fully sustained his reputation in the bass part; and Miss Julia Elton sang the music of *Storge* with much dramatic power and expression, the passages lying more thoroughly within her register than in that of Madlle. Drasdil, who on the former occasion was the representative of the part. Miss Banks was everything that could be desired in the music of *Iphis* (the beautiful air, "Farewell, ye limpid springs," being sung with the utmost pathos), and Miss Annie Sinclair gave the recitatives allotted to her with much intelligence and expression. We have before spoken of the success of the choir in the fine choruses with which this Oratorio abounds; and have only to say that on this occasion the effect of Handel's massive writing—especially in the overwhelming chorus, "When His loud voice,"—was even greater than before, the audience indeed prolonging the applause with a perseverance worthy of a better object, considering that the object was to effect a repetition of the entire chorus, to the utter destruction of the general effect of the work. We are glad to find that these Concerts have been so successful that nine more will be given, commencing in December next. Amongst the works to be performed, Bach's *Passion Music*, Spohr's *Last Judgment*, Beethoven's Mass in D, and the *Choral Symphony*, Handel's *Dettingen Te Deum*, *Acis and Galatea*, and one of his lesser known Oratorios are named, such promise showing an amount of enterprise which cannot be too highly praised. Mr. Barnby has well earned his position; for apart from his having produced, with the utmost success, seven great musical works within less than six months, we have to thank him for proving the practical advantage of adhering to the *diapason normal*, and for steadily resisting the system of encores, two reforms which, however desirable they may have been considered, have never before been unflinchingly carried out.

#### PHILHARMONIC SOCIETY.

At the Sixth Concert, which took place at St. James's Hall, on the 31st May, the Symphonies were Haydn's, in B flat, known as "La Reine de France"—a work although somewhat weak, historically interesting, as having been produced before the celebrated twelve, composed for London—and Beethoven's, in B flat (No. 4). An orchestral novelty was the Prelude to Wagner's *Lohengrin*, which produced so decided an effect upon the audience as to be unanimously encored; thus proving that the indefinite period so often named as "the future" has already commenced. How this specimen of the compositions of so innovative a writer as Wagner ever crept into the programme of a conservative Society like the Philharmonic, it is impossible to conjecture; but certain it is that so original and thoughtful a piece of orchestral colouring, resembling in its dreamy beauty the glowing pictures of that daring artist Turner—which were also for some time works of "the future"—must inevitably assert itself, by virtue of that innate power over human sympathies which defies all the canons of criticism ever laid down by artistic law-givers. M. Vieuxtemps' interpretation of Mendelssohn's Violin Concerto, scarcely realised the intellectual beauties of the work to the fullest extent; but for facility of execution, and perfect command over the mechanical difficulties which it contains, his performance of the entire composition was everything that could be desired. Weber's Concert-Stück was played with the utmost delicacy, and with much dramatic feeling, by Fräulein Mehlig, who seemed thoroughly to enter into the spirit of the little story which it was the object of the composer to illustrate. The vocalists were Madame Volpini and Mr. Santley, the latter of whom gave a Canto Infernale, "Lucifero," by A. Graffigna, which, in spite of excellent singing, produced but little effect. The seventh

Concert took place on the 14th ult., when Professor Bennett's Symphony in G minor, composed expressly for the Society in 1864, was performed with marked success. Every movement was well played, and received with the warmest applause, the Minuet so thoroughly charming every hearer as to be re-demanded with enthusiasm. At the end of the Symphony Professor Bennett was called forward to receive the congratulations which he had so thoroughly earned. The other Symphony was Beethoven's "Eroica," which under Mr. Cusins' careful direction, went admirably. Again Madame Norman-Neruda delighted everybody by her exquisite violin playing, although we should have been additionally pleased to hear her in better music than Rode's Seventh Concerto. The vocalists were Madame Monbelli and Signor Verger. One more extract from Wagner's works, the vigorous March in *Tannhäuser*, played the audience out.

#### THE CHARITY CHILDREN AT ST. PAUL'S.

THIS Annual Meeting—always an interesting event, and one of the few Festivals to which the residents of the metropolis have to look forward—took place on the 3rd ult., under the dome of St. Paul's Cathedral. The singing of the Hundredth Psalm was in every respect fully equal to that on any former occasion; the four trumpets, combined with the organ, in the last verse, producing a thrilling effect upon the vast body of listeners. The responses were, as usual, by Tallis, and the Psalms were sung to Dr. Crotch's slow chant, the children joining in the *Gloria Patri* at the conclusion of each. Mr. Goss's admirable "Te Deum" and "Jubilate" were finely given; the organ accompaniment being excellently played by Mr. George Cooper. Handel's "Zadok, the priest," before the prayer for the Queen, (the organ accompaniment played as a duet by Messrs. Goss and George Cooper), and the Chorale, from *St. Paul*, "Sleepers, wake," which preceded the Sermon, were sung with the utmost precision and power; and after the Sermon, Dr. Croft's setting of some verses of the 104th Psalm again gave the young choristers an opportunity of showing their vocal powers. The "Hallelujah Chorus," from the *Messiah*, was given at the conclusion of the service, and formed a fitting climax to a performance which reflected the utmost credit upon all concerned.

#### GENOA.

On the 26th May, a performance of Rossini's *Messe Solennelle* was given at the Paganini Theatre, under the direction of three Maestri; one of them having the drilling of the orchestra, the other of the chorus, and the third the general conductorship, on the night of performance. With so much pains bestowed, every regard was had to the complete execution of a work that has lately been gaining so much public attention; and to the indefatigable exertions in preparing the band and chorus beforehand, much credit is due. Nevertheless, owing to the mistaken times in which certain of the movements were given, and to the extreme inefficiency of the solo vocalists, the general effect was anything but satisfactory. However, the previous interest excited in the work of Italy's lately-deceased composer, caused the audience to be an overflowing one; and the choral portions were received with due admiration. As usual, the energetic exertions of Maestro Lavagnino in the less-apparent but thoroughly indispensable labours of pre-superintendence were not spared; and to these were mainly owing the orchestral and choral efficiency on the present occasion. The spirited Fugue, "Cum sancto," and the gracefully effective "Sanctus," received the tribute of an *encore* from the assembled auditory.

On the 31st May, an Instrumental Concert was given in the Ridotto of the Carlo Felice Opera-house, with the view of feeling the musical pulse of the Genoese public, as to whether the establishment of a Quartett Society would be likely to prove successful. The pieces chosen